

VOLUME ONE

The Guitar Works of AGUSTÍN BARRIOS MANGORE



**The First Definitive Collection of
Agustín Barrios Mangoré
Edited by Richard D. Stover**

Para Mangrè. Insigne
Virtuoso de la Guitarra
J. F. Salazar



Acknowledgements

The music in this book was collected during two trips to Central America, in particular El Salvador and Costa Rica. Most of the music was obtained from those people who knew Agustín Barrios Mangoré, and space does not permit a thorough listing of all the names of those who helped me in my work. However, I feel a special debt of gratitude to Lois, Dwight, Rebecca, and David Stover; Dr. John Marcum of Merrill College, UCSC; Roger Emanuels; Raymundo Barrera and family; Dr. Antonio Carballo; José Cándido Morales; Rubén Urquilla; René and Cortés Andrino; Carlos Payet; Juan de Dios Trejos and family; Julia Martinez de Rodriquez; Dr. Edgar Cabezas and family; and the Guitar Foundation of America.

Preface

This collection is the first comprehensive publication of the entire works of Agustín Barrios Mangoré, first guitarist/composer from the New World of truly universal importance. The significance of the works of Mangoré centers in their definition of a newer, more complex level of technique, influenced by but evolving independently from European models. The maturation of the guitaristic art as it is practiced in the countries of Iberoamérica has flowered in the genius of Barrios Mangoré.

This edition is not analytical nor comparative in its scope; it is designed for the performer, student and teacher. All accidentals are given as found in the original manuscripts. In very little of the music collected were there any fingerings given. Only after a thorough study of his works can one attempt to discern the most idiomatic solution consistent with Barrios' style and technique. For example, a salient feature of the way in which Mangoré used his left hand is its "stretched-out" aspect — in many pieces (such as *Estudio para Ambas Manos*, *Estudio del Ligado*, or *Choro da Saudade* to name a few) there are long, sustained reaches which can only be played in the way indicated to achieve the desired results.

In addition to written manuscripts, he also left a legacy of recordings, all made principally on the Argentine Odeon label, circa 1915-'30. When applicable, the recorded version of a piece has been taken as the preferred and final form, and many of the pieces are here presented for the first time in this corrected form corresponding exactly to what Mangoré played on his records.

Many pieces carried dates and dedications, and when justified all dedications have been translated from the original Spanish.

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Biography Of Agustín Barrios Mangoré

Agustín Pío Barrios (b. May 5, 1885, d. August 7, 1944) was the greatest virtuoso guitarist/composer of the first half of the present century. Born in the small town of San Juan Bautista de las Misiones in Paraguay into a large family which esteemed both music and literature, he began to play the guitar at a very early age. He received his primary education in a Jesuit school where he utilized his guitar in the study of harmony. His first formal instructor, Gustavo Sosa Escalda, introduced young Agustín to the Sor and Aguado methods, as well as pieces by Tárrega, Viñas, Arcas, and Parga. By the age of 13 he was recognized as a prodigy and given a scholarship to the Colegio Nacional in Asunción where, in addition to music, he distinguished himself in mathematics, journalism and literature. He also studied calligraphy and was a talented graphic artist.

Barrios, a great lover of culture, was quoted as having said, "One cannot become a guitarist if he has not bathed in the fountain of culture." In addition to Spanish he also spoke *Guaraní*, the native tongue of Paraguay. He read French, English and German and was keenly interested in philosophy, poetry and theology. He exercised daily and enjoyed working out on the high bar. He was warm, kind-hearted and spontaneous. Musically he was a tremendous improviser, and many stories are told of his completely spontaneous improvisations (many times in concert). His astounding creative facility enabled him to compose over 300 works for the guitar!

In his music we find truly inspired creativity combined with a total technical dominion of the guitar's harmonic capabilities. His knowledge of harmonic science enabled him to compose in several styles: baroque, classic, romantic and descriptive. He composed preludes, studies, suites, waltzes, mazurkas, tarantellas and romanzas, as well as many onomatopoeic works describing physical objects or historical/cultural themes. His most famous piece, *Diana Guaraní*, reenacted the War of the Triple Alliance which took place in Paraguay in 1864, complete with cannons, horses, drums, marching, and explosions! He also played a good deal of popular music, many of his finest compositions based on the song and dance forms found throughout Iberoamerica (cueca, choro, estilo, maxixe, milonga, pericón, tango, zamba and zapateado).

In 1932 he began to bill himself as "Nitsuga Mangoré — the Pagannini of the Guitar from the Jungles of Paraguay." Nitsuga (Agustín spelled backwards) and Mangoré (a legendary Guaraní chieftain who resisted the Spanish conquest) were used by Barrios for several years, after which he dropped this pseudonym to become simply Agustín Barrios Mangoré.

In addition to Paraguay, Barrios lived in Argentina, Uruguay, Brazil, Venezuela, Costa Rica and El Salvador. In these countries, as well as Chile, Mexico, Guatemala, Honduras, Panamá, Colombia, Cuba, Haití, Dominican Republic and Trinidad, he concertized continually from 1910 till his death. From 1934-'36 he was in Europe, playing in Belgium, Germany, Spain and England.

Perhaps over a hundred of his works still survive, either in manuscript or on the many 78 rpm records he made (over 30 records on 4 different labels). In addition to his own works, he played hundreds of other pieces, including all the standard works in the guitar repertoire up to that time (transcriptions of Bach, Haydn, Mozart, Beethoven, Chopin, Albéniz, Granados, as well as works of Sor, Aguado, Giuliani, Costé, Tárrega, Tórroba and Turina).

One can appreciate in Barrios Mangoré a logical expansion of techniques defined by masters such as Sor and Tárrega, carried to an even higher level of expressiveness and technical expertise. The legacy of his genius is a priceless one for all lovers of the guitar.

Richard Stover

Minueto en Do

(Minuet in C)

AGUSTÍN BARRIOS MANGORÉ

C3
 C3
 C1
 C3
 C3
 C1
 C3
 C5
 1/2 C2
 C8
 C1
 C3
 Fine

(The Sleep of the Little Doll)

AGUSTÍN BARRIOS MANGORÉ

EL 2602

Estudio Inconcluso

(Inconclusive Study)

AGUSTÍN BARRIOS MANGORÉ

Allegro

Allegro

Agustín Barrios Mangoré

The sheet music is written for guitar and consists of ten staves. The tempo is marked 'Allegro'. The music features a variety of complex techniques, including:

- Fingerings:** Numerous numbers (1-4) are placed above or below notes to indicate specific fingerings for the left hand.
- Triplets:** Groups of three notes beamed together, often with a '3' above them.
- Chords and Extensions:** Notations like 'C5' (C major chord, 5th extension) and '1/2 C6' (half C major 6th chord) are used to specify harmonic content.
- Accents and Dynamics:** Some notes have accents (^) or dynamic markings like 'f' (forte).
- Phrasing:** Slurs are used to group notes into phrases.
- Ending:** The piece concludes with a 'Fine' marking at the end of the final staff.

Estudio del Ligado

(Slur Study)

San Salvador, El Salvador
July 27, 1941

AGUSTÍN BARRIOS MANGORÉ

Vivace *simile*

Chord symbols: C7, C6

Preludio

(Prelude)

AGUSTÍN BARRIOS MANGORÉ

Allegro

Musical score for "Preludio (Prelude)" by Agustín Barrios Mangoré, dedicated to Walter Bolandi. The score is in treble clef, key of D major (two sharps), and 3/4 time. It consists of eight staves of music. The tempo is marked "Allegro". The piece features various musical notations including eighth and sixteenth notes, rests, and fingerings. Specific markings include "C8", "C4", "C2", and "harm. 12th" (harmonic 12th). The piece concludes with the word "Fine".

San Salvador, El Salvador
July 10, 1941

Estudio en Arpeggio

(Arpeggio Study)

AGUSTÍN BARRIOS MANGORÉ

Allegro

The musical score is written for guitar on a single staff with a treble clef and a key signature of one sharp (F#). It consists of 11 lines of music. The first line is marked 'Allegro' and features arpeggiated chords C8, C5, and C3. The second line is marked 'simile' and continues the arpeggiated pattern. The third line features arpeggiated chords C8 and C5. The fourth line features arpeggiated chords C3 and C1. The fifth line features arpeggiated chords C5 and C3. The sixth line features arpeggiated chords C5 and C3. The seventh line features arpeggiated chords C5 and C3. The eighth line features arpeggiated chords C5 and C3. The ninth line features arpeggiated chords C5 and C3. The tenth line features arpeggiated chords C5 and C3. The eleventh line features arpeggiated chords C5 and C3. The score includes various musical notations such as notes, rests, and fingerings.

4 2 1 0 2 1 2 0 0 0 0 0 1 4 3 0 0

m i m *p m i m p m*

C3

p m i m i m *p m i m p m* *m i m a m*

C8 C5 C3

C5

C8

C5 C3 C3

C1 C3

Fine

Guatemala
November 29, 1939

Preludio (Prelude)

AGUSTÍN BARRIOS MANGORÉ

Allegro

The musical score for 'Preludio (Prelude)' by Agustín Barrios Mangoré is presented in a single staff. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes various performance markings such as accents (*a*), marcato (*m*), piano (*p*), and sostenuto (*sim.*). Fingerings are indicated by numbers 1 through 4. The piece features several slurs and ties. Chordal sections are labeled C7, C2, and C3. The score concludes with a 'Fine' marking.

Oración por Todos

(Prayer for Everyone)

AGUSTÍN BARRIOS MANGORÉ

The musical score is written for guitar in 2/4 time. It consists of nine staves of music. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various chords and fingerings, with some measures marked with circled numbers (1, 2, 3, 4) indicating fingerings. The chords are labeled as follows:

- Staff 1: C5
- Staff 2: 1/2 C5, C3
- Staff 3: C8, C7
- Staff 4: C2, C2
- Staff 5: C9
- Staff 6: To Coda ⊕
- Staff 7: C5
- Staff 8: C1

The score ends with a double bar line and a final chord C1.

1/2 C3
 C10
 C5
 C7
 C8
 C5
 C7
 C8
 C2
 C4
 C5
 Fine

"A la China Borda Sosa, con todo cariño"

Estilo

(Argentine Song)

AGUSTÍN BARRIOS MANGORÉ

Moderato

Fine

D. C. al Fine

Madrecita

(Little Mother)

Tempo di minuetto

AGUSTÍN BARRIOS MANGORÉ

C4

C8

C2

$\frac{1}{2}C9$

VII

C2

Fine

C7

C7

C5

C3

C7

C9

C3

rallent.

D. C. al Fine

San Salvador, El Salvador
August 29, 1941

Gavota al Estilo Antiguo

(Gavotte in the Old Style)

AGUSTÍN BARRIOS MANGORÉ

Moderato

The musical score is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). It consists of eight lines of music. The first line starts with a C4 chord and includes fingerings (4, 4, 1, 3, 1, 4, 4). The second line has a C4 chord and fingerings (1, 1, 4, 4, 2, 2, 2, 1, 1, 4, 3, 1, 4, 3). The third line has a C2 chord and fingerings (1, 2, 1, 1, 1, 2, 2, 0, 1, 4, 2, 2, 0). The fourth line has a C2 chord, a C5 chord, and a C7 chord, with fingerings (2, 4, 1, 3, 2, 1, 2, 4, 4, 1, 2, 1, 4, 1, 2). The fifth line has a 1/2 C7 chord and fingerings (2, 1, 2, 3, 2, 2, 2, 1, 1, 1, 2, 2, 2, 0). The sixth line has a C2 chord and fingerings (2, 4, 1, 2, 0, 3, 3, 4, 0, 1, 2, 2, 0, 2, 2). The seventh line has a C2 chord and fingerings (2, 4, 1, 2, 0, 4, 4, 3, 3, 2, 2, 0, 1, 2, 0). The eighth line has fingerings (4, 2, 1, 1, 3, 0, 2, 1, 3, 0, 1, 3). The score includes various musical notations such as chords, fingerings, and articulation marks.

Musical score for guitar, featuring various chords and fingerings. The key signature has two sharps (F# and C#). The score consists of eight lines of music.

Chords labeled: C2, C7, C4, C5, C10, C6, C9.

Fingerings: 1, 2, 3, 4, 0 (natural).

The score concludes with the word *Fine*.

Primavera-vals

AGUSTÍN BARRIOS MANGORÉ

This page of musical notation is for a guitar piece in D major, consisting of ten staves. The notation includes various chords (C2, C4, C5, 1/2C2, 1/2C1, C1), fingerings (1-4), and articulation marks. The piece concludes with a 'Fine' marking.

This page contains ten staves of musical notation for guitar. The notation is written in treble clef and includes various chords and scales. The key signature has two sharps (F# and C#). The music is written in a style typical of guitar sheet music, with many accidentals and fingerings indicated.

The staves are numbered 1 through 10. The notation includes various chords (C2, C4, C3, 1/2C2, C6, C10), scales, and fingerings. The music is written in a style typical of guitar sheet music, with many accidentals and fingerings indicated.

D. C. al Fine

Estudio para Ambas Manos

(Study for Both Hands)

AGUSTÍN BARRIOS MANGORÉ

The musical score is written for both hands on a single staff, using a treble clef and a key signature of two sharps (F# and C#). The piece is in 4/4 time and consists of 10 staves of music. The notation includes various musical symbols such as notes, rests, and fingerings. The piece ends with a 'Fine' marking and a dynamic of 'p' (piano).

Medallón Antiguo

(The Old Medallion)

AGUSTÍN BARRIOS MANGORÉ

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Fine

rall.

D. S. al Fine

Humoresque

AGUSTÍN BARRIOS MANGORÉ

Andante mosso (con espressione)

C6
 C9
 C7
 Fine
 con ternura
 Brillante
 C2
 C4
 C2
 C7
 C4
 C2
 C4
 C7
 D. C. al Fine
 ad libitum

Luz Mala

(Bad Light)

AGUSTÍN BARRIOS MANGORÉ

Allegretto

⑥ = D 1

C1 C1 C3

Andante espressivo

C3 C1 C1 C3 C1 C1 C3 C1 C3 C1 C10 C3

Andante

C1 C3 C10 C3

Fine

Danza Guaraní

(Guaraní Dance)

AGUSTÍN BARRIOS MANGORÉ

Allegro

⑥ = D

½C2

1

2

③

C7

To Coda ⊕

D. C. al Coda

⊕ Coda

Fine

La Samaritana

(The Samaritan Girl)

AGUSTÍN BARRIOS MANGORÉ

Lento

6 = D

$\frac{1}{2}C2$

C7

C9

C7

C6

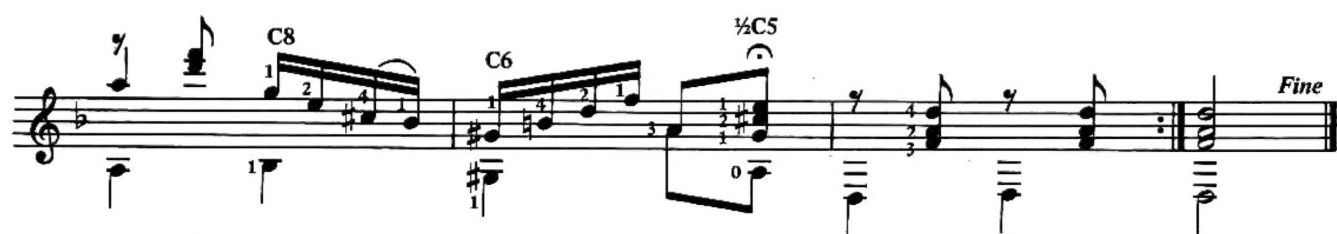
$\frac{1}{2}C6$

C8

C6

C5

C6



Quasi allegretto



Villancico de Navidad

(Christmas Carol)

AGUSTÍN BARRIOS MANGORÉ

⑥ = D

③ ④ ④ ② 2 4 1 2

④ ⑤ ⑤

③ ④ ④

② ④ ⑤

⑤

1/2 C2

C2

C7



MANGORÉ BARRIOS

EL ALMA ABORIGEN QUE
CANTA EN LA GUITARRA.

Caracas 1932.